

BYZANTINE CERAMIC ART



Ulrich Middeldorf



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BYZANTINE CERAMIC ART.

BY THE SAME AUTHOR.
STUDIES IN EARLY ITALIAN MAIOLICA.

THE ORIENTAL INFLUENCE ON THE CERAMIC
ART OF THE ITALIAN RENAISSANCE. WITH 54
ILLUSTRATIONS. 1900.

THE ART OF THE PRECURSORS. WITH 94 ILLUSTRATIONS. 1901.

THE MAIOLICA PAVEMENT TILES OF THE
FIFTEENTH CENTURY. WITH 93 ILLUSTRATIONS.
1902.

OAKLEAF JARS. A FIFTEENTH CENTURY
ITALIAN WARE SHOWING MORESCO IN-
FLUENCE. WITH 83 ILLUSTRATIONS. 1903.

THE ALBARELLO. WITH 117 ILLUSTRATIONS. 1904.

FIGURE DESIGN ON FIFTEENTH CENTURY
ITALIAN MAIOLICA. WITH 101 ILLUSTRATIONS. 1905.

SEVENTEEN PLATES BY NICOLA FONTANA
AT THE CORRER MUSEUM. WITH 28 ILLUSTRATIONS.
1905.

Byzantine ceramic art

NOTES ON EXAMPLES OF BYZANTINE
POTTERY RECENTLY FOUND AT CON-
STANTINOPLE WITH ILLUSTRATIONS
BY HENRY WALLIS

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NOTES ON EXAMPLES OF BYZANTINE POTTERY RECENTLY FOUND AT CONSTANTINOPLE.

THERE are stages in the evolution of the ceramic art of all countries whereof the record is still uncertain. Even in the case of the best known national potteries, well within historical times and of which the examples are abundant, the historians are found regretting the existence of unsolved problems that disturb the continuity of their narratives. But respecting the pottery illustrated in the following pages—that of the Greek Empire founded by Constantine the Great—the record of its rise and development has hitherto been almost a blank. It is not with Byzantine ceramic art that there are gaps in its history, rather may it be said that its story from first to last is one long problem still awaiting solution. Yet among the great ceramic arts of the first rank there is, perhaps, none possessing more intrinsic interest for the student than that wherein the Greek and Oriental elements are so intimately united, and which, moreover, was the one first drawing its inspiration from the new Faith that was to introduce fresh ideals into all forms of art. Byzantine art generally was dominant for many centuries in the territories once included in the Roman Empire. It may, therefore, be safe to infer that, at least for a time, its

ceramic art would have exerted a similar influence on the kindred arts of the countries of Western Asia and of those bordering the Mediterranean. This alone should make the ceramic student desirous to obtain some adequate account of its history, and especially to have access to examples of its wares. As it is, so complete has been the disappearance of these latter, that M. Bayet, in his valuable treatise on the history of Byzantine art, regretfully asked where any of those "*beaux vases et belles coupes*" may yet be found, since in his researches in Eastern Europe and Western museums he had seen none.

This lack of representation may seem strange when we recall the well filled cases containing the Greek vases of Antiquity in our principal museums. The preservation of these incomparable remains arises from their having been buried with their original owners. But the pious rite of interring with the deceased the objects prized by him during life, so intimately associated with the ancient faith, and therefore regarded with disfavour by the first converts to Christianity, had fallen into disuse before Constantine conceived the project of founding his new capital. The custom, however, may have lingered on in remote spots long after the establishment of Christianity as the national religion of the Empire, just as in Egypt the cult of Isis and Osiris was continued in peaceful security at distant Philæ long after Lower Egypt had been purged from all taint of idolatry or even of heterodox doctrine. Thus, an instance of Byzantine vases buried with the dead was discovered by the late Dr. A. S. Murray in a Mediæval necropolis at Cyprus (the objects are now in the Mediæval Department at the British Museum); still, few specimens of the art can be expected to be recovered from this source. It is, indeed, unlikely that more than here and there a stray piece or so will be found anywhere in the East above ground, and certainly not at Constantinople. The city, it will be remembered,

sustained two of the most disastrous sieges recorded in history—that by the French and the Venetians in 1203, and that by the Turks in 1453. The wreckage of the works of art, both classic and Christian, was the more drastic in the former, nothing then escaping destruction saving portable objects in the precious metals that had not been consigned to the melting-pot. Besides, from our present point of view it was the more fatal, as there are reasons for believing the more flourishing periods of Byzantine ceramic art were antecedent to the XIIIth century. If, however, there had occurred a renaissance of the art in the two centuries and a half separating the sieges, few examples thereof would have survived the sack and pillage of the city following its assault and capture by the soldiery of Mahomed II.

Hence it will be understood how it came to pass that Byzantine pottery was relegated to the category of vanished arts, of those whose history and remains were lost past recovery. Possibly, however, the case may not be quite so desperate; or so it appeared to the present writer, who had occasion nearly twenty years ago to investigate the subject in the course of enquiries referring to the ceramic arts contemporary with the early Persian wares. The researches then made suggested that the materials for the history of Byzantine pottery, or at least of many of its phases, might still be recovered from the accumulated remains now buried beneath the modern city of Stamboul.* It was not, of course, intended to imply that the pottery would be found intact, but that the remains would enable ceramic students to form a just estimate of the style and quality of the wares sufficient for historical purposes. At the same time it was well understood that

* For an account of the above researches with the illustrations referring to Byzantine pottery, see “XIIIth Century Persian Ceramic Art in the Collection of Mr. F. Du Cane Godman, F.R.S.,” Vol. I. 1891.

to ask then for permission to dig within the city of Constantinople would be simply to court a refusal. So far as I have been informed, the ground has since been little disturbed until a couple of years ago, when excavations were made for the foundations of the new Post Office at Stamboul. A number of pottery fragments were discovered, whereof some were acquired by the South Kensington Museum, and others by the Kaiser Friedrich Museum at Berlin. It is a selection from these, together with others in private hands, whence the present illustrations have been taken. Hence, in a sense, the first find of Byzantine pottery may be said to be due to chance; it should, however, be added that the fact of the remains being secured for the purpose of art-history was mainly owing to the recognition of their historical interest by Dr. F. R. Martin, of the Swedish Legation at Constantinople. Had it not been for his watchful attention, and also that of Mr. C. M. Marling, of the British Embassy, at the same city, it is probable the fragments would have been cast aside as refuse. The thankful acknowledgments of ceramic students are due to both these gentlemen, and likewise to Dr. W. Bode and Mr. A. B. Skinner, for the prompt acquisition and exhibition of the very interesting specimens of the find in their respective Museums.

IT will, of course, be understood that the present objects are not put forth as in any way a complete representation of the art; this will not be discovered in a single accidental disturbance of the ground for building purposes. Byzantine ceramic art as a local manufacture was protracted over more than a millennium, it cannot therefore be expected that the remains of its multifarious wares will be found included beneath the span of a few square rods of earth. As the revelation of some phases

of a once famous art which has suffered the oblivion of centuries, the fragments possess strong claims to attention. They also have the additional interest of being an earnest of what future excavations may bring forth; at the same time their limitations must be clearly recognized. Thus, none of the fragments bears a date, nor can their chronological sequence be determined from their style alone, since respecting the entire series it is doubtful whether individually they belong to flourishing or decadent periods; and it is only reasonable to infer that in the space of eleven centuries there would be several periods of decline and renaissance. But on matters of ornamental motives, technique and the like, they may have much to tell. The potters themselves have always had the reputation of being somewhat reticent concerning the practice of their art. It is not so, however, with these long hidden fragments. "Secrets" for them have no existence. To the sympathetic enquirer they are ever communicative; discreetly questioned, they will acknowledge relations with perfect good fellowship.

IT will naturally be enquired what is the evidence that the remains are specimens of the pottery made at Constantinople during the time of the Greek Empire. The fact of their being dug up at the city, although it has to be taken into account, is in itself no proof of local fabrication, which can only be established by the discovery of the sites of the ancient potteries with their analogous "wasters," which I believe have not yet been found. The reply, therefore, will be that the testimony as to local derivation has to be sought in the motives of ornamental design, and to a less degree in the technical procedure of the objects. And although it is impossible at present to produce absolute proof that the fragments belonged to wares made at Constantinople

or its environs, the probabilities are so strong that it would savour rather of pedantry not to accept the attribution, or, at least, until it has been disproved. As to the evidence of design; it may be pointed out that the ornamental motives are the same as those found on well-known forms of Byzantine art. Thus, there are the representations of the symbolical animals proper to early Christian art, as the dove, the lion and the eagle, and others which are fabulous, as the gryphon. Then there are the interlacing patterns and the intricate passages of serpentine bands wherein the Byzantine artists were wont to display their skill and fantasy in design. Again, the manner of enclosing the symbolical motives in circular medallions arranged round a central medallion, is a familiar Byzantine ornamental scheme. And as to the passages of conventional ornament, they may be paralleled by similar motives in Byzantine sculpture, miniatures and textiles. The examples of figure design in relief happen to be too uncertain in style to be relied upon as evidence, but, at least, they show affinities with Byzantine bas-relief. The figure ornament in the flat is, unfortunately, limited to one example in a fair state and a couple of fragments, but the foot seen beneath a morsel of ecclesiastical vestment and standing on an arcade in fig. 17, is so suggestive of the tall, closely draped figures characteristic of Byzantine pictorial and mosaic art, and which are often represented standing on arcades, that one feels the vessel to which it belonged could only have come from a Byzantine pottery.

Respecting the remarkable specimen of figure design in Plate II, there being no known examples of Byzantine figure design on vase-work with which to compare its executive methods, one can only refer to the pattern of the border, and the ornamental details enriching the ground, which are Byzantine. And also the spirit in which the composition is conceived is essentially

that of Byzantine art in its more imaginative aspect. The subject is evidently symbolical, and probably refers to the struggle between the good and evil principles. It may, however, likewise illustrate some legend of the Greek Church, or a popular apologue of the period. It is, indeed, reminiscent of the kind of story told in the *Gesta Romanorum*, and one can imagine a "moralization" in which the serpent would certainly stand for the Devil and possibly the Centaur for a penitent sinner; since he is evidently relying for his defence as much on the efficacy of the tablet bearing the sign of the Cross as on his swordmanship. Regarding the composition as a piece of decorative design, the arrangement whereby the Centaur fills the space shows the faculty of the trained artist. So, likewise, do the force and vigour of the firm sweeping lines delineating his form; and the anatomical shortcomings in his muscular development detract but little from our admiration for this fine example of bold, trenchant draughtsmanship. One would naturally desire to assign such a striking piece of work to its true place in the chronological sequence of the art, yet seeing the extreme uncertainty of the available evidence, the endeavour to do so would scarcely be attended with satisfactory results, and might be misleading.

Hence the attempt to classify in chronological order the present series, extending as they do over a period of possibly many centuries, would, until some dated specimens have been discovered, serve no useful end. The wares may, however, be briefly considered from the point of view of their decorative methods, which are fairly wide in scope; the processes exemplified being by incising the ornamental design on a ground covered with a white slip; by stamping it, either in relief or intaglio; by painting in one or more colours; and by marbling the surface of the vessels. The last named process, I have been kindly told by Mr. William Burton, has been performed by dropping spots of coloured glazes

on the white ground and dexterously shaking them whilst they are in a fluid state. The stamped pieces in relief ornament in the present find display rather a low level of fabrication, while the moulds appear either to have been ill-made or were worn out. The pieces are covered with a glassy lead glaze in green or yellow, thickly applied as if to hide their defective workmanship. The incised wares stand on a different footing, for while at their best the stamping and moulding processes are merely mechanical, the incised ornamentation is one of the most artistic methods at the service of the potter. We have seen in the instance of the Berlin bowl what an effective medium for vigorous design it becomes in the hands of a master. But not all the specimens of the process in the find are up to this standard: thus, the birds in figs. 23 and 24 are examples of scamped work such as will hardly be found in the commonest Italian *graffiato* wares. Yet the miniatures in the Byzantine codices show that the artists were especially clever and dainty in their bird draughtsmanship.*

One example of the process in the present find, namely, the heraldic fragment in fig. 39, must not be passed over, although its interest is more historical than artistic. As an ornamental motive a shield of arms is not uncommon in Italian *graffiato* wares, and if found in Italy the fragment would probably have been accepted as having formed part of a native XIVth or XVth century *scodello*, since there is nothing in the material or its simple technique to forbid the attribution. But whether made in Italy or on the Bosporos the arms are Italian, possibly of some *Podestà* or official connected with one of the Italian trading

* For examples of Byzantine animal drawing see the birds, beasts, and reptiles in the Vienna Dioscorides Codex (VIth cent.), especially interesting in connection with fig. 60 are the drawings of snakes and eagles; also for Byzantine floral ornament the numerous plant drawings deserve attention.

colonies having their *fondachi* at Constantinople, or across the great harbour at Galata. Mr. Van de Put has obligingly informed me that the arms do not occur among those carved on the ancient edifices at Galata or Pera that have as yet been published. Their complete identification has evaded his research; he has discovered, however, that the escutcheon of a certain Luchino de Bonavey, who was *Podestà* of Galata from 1396 to 1397, bore three bends sinister, which are rather uncommon charges. Hence if the bendlets stand for Luchino's coat, the second, or impaled coat, will be that of his wife. Mr. Van de Put suggests that it resembles that of the Fregoso family (it will be remembered that Galata was a Genoese colony), possibly near enough to be a case of blood relationship; at the same time, he thinks the resemblance is too slight to be affirmed without clear proof. The discovery of the fragment is important, inasmuch as it inspires the hope that other like remains may come to light in future excavations, and if so, they will certainly be amongst the more valuable documents at the service of students of Byzantine ceramic art, and no less so to students of Byzantine history prosecuting researches referring to the relations of the Empire with foreign states.

Turning to the examples of the painted wares, the decorative motives of some of the pieces are seen to be examples of graceful design frankly painted in forcible yet harmonious colour. They are the work of men who had mastered the principles on which true ceramic art are based. Yet, however praiseworthy the design, one is conscious that there is here none of the finer specimens of the work of the Byzantine vase-painters, nothing reflecting the design and colour present in the work of the other forms of Byzantine art of the best periods; such, for instance, as were rendered by the enamellers and the mosaic artists, who worked in, practically, the same materials, since the surface in each case was a vitreous glaze fused in the furnace. The results of the

inventive ability of the Byzantine artists in this direction almost amounted to the introduction of a new element into the domain of art. Thus, mosaic in the hands of the artists of the Roman Empire was a dignified and costly form of architectural ornamentation appropriate to the adornment of the palatial halls of an Imperial race, but its imaginative appeal was slender. The Byzantines, however, were quick to perceive its wider capabilities as a medium for wall decoration, especially in ecclesiastical edifices. No ground can be conceived better adapted for displaying the symbolical representations of the Christian mysteries, as imagined by the neo-Hellenic artists, than the resplendent surface composed of translucent *tesserae*, of the kind used by the Byzantine mosaic workers. In the same way when the Byzantines had mastered the procedure of enamelling, which had previously occupied a subordinate place as an ornamental method, they at once elevated it into the position of a fine art capable of rendering imaginative design in refined and captivating colour-schemes. It remains to be seen whether any clear proof will ever be discovered determining the derivation of the VIth century enamelled reliquary Cross included in the *Sancta Sanctorum*, but wherever it was made, the art is Byzantine and it will probably always be cited as one of its masterpieces in enamel work. In the seven compositions representing scenes connected with the birth and infancy of our Lord depicted on the back of the Cross, the figures are of the smallest size, yet the incidents are dramatically conceived and their action natural and unaffected. The child Christ in the Baptism is certainly one of the loveliest creations of Christian art; it may be taken as a type of the fresh ideals inspired by the new Faith. The examination of these pictures in vitrified glazes suggests that since at this period the artists could produce figure design of the above quality in enamel, they would be equally proficient in the

manipulation of the far less complex procedure of the sister art of painting on faïence. And, perhaps, also it will be found that the figure motives will reflect the quiet, homely themes of gospel narrative, such as would have awakened feelings of peaceful serenity and assured hope in the souls of the believers. It would appear that in those early ages the awful tragedy of the Passion was not made a subject of pictorial representation.

ONE of the most interesting points in connection with the objects under consideration is that referring to the relative place of the stamped wares covered with green or yellow single colour glazes, and whether they may be accepted amongst its earliest productions. In order to arrive at any just conclusions on the matter, it is necessary to cast a retrospective glance at the latest, so-termed, Roman glazed wares, those belonging to the period intervening between the end of the classical age and the rise of the new era, to which the first Byzantine wares would display affinities of form and technical procedure. Unfortunately, respecting the history of ceramic art of that time, there are few periods in its annals more obscure than the century or so preceding the foundation of Constantinople. The same, indeed, might be said respecting the state of art generally, there being probably never a time in which in all its forms it was in a more apparently hopeless state of decline. The proof exists in the Arch of Constantine at Rome, where all the sculpture which had not been stripped from earlier monuments is barbarous in the extreme. In the troublous times of the declining Empire the artists found little or no employment, and would consequently have lost even the manual dexterity for which the Greeks of the Hellenistic times were renowned. Reduced to penury or keeping body and soul together by servile employment, they were

vegetating in the provinces amidst the wreckage of the Roman world. Hence it must have been to them indeed glad tidings of great joy when the news was spread abroad that the Emperor Constantine had decided to build a city on the Thracian Bosphoros, which was to be the new capital of the Empire. And included in the crowd of artists and artificers who flocked to Byzantium, it may fairly be inferred that the potters would not have been amongst the latest arrivals. If, however, we may judge of their capacity from the ability displayed by the architects, it was not of a high order. The latter, the reader will remember, were found to be so incapable of constructing edifices in a style that would satisfy the taste of the Emperor, that he ordered the half-finished buildings to be forthwith demolished, and directed that schools of design should be instituted where the architects could be taught the first principles of their art. The texts say nothing respecting the quality of the vase-work produced by the potters, or whether they too received elementary instruction in the principles governing the practice of ceramic art. The probability is that the first wares made at Byzantium were no more than pretentious reproductions of effete forms.

But the precise nature of classic pottery in its final stage of decay is not of easy determination, although, fortunately, important additions to its representation have of late years been made at the Louvre and at Bloomsbury. As might be expected, the wares mostly belong to the class of moulded pottery imitating vases in metal, of the kind which originated in the IIIrd century B.C., at the time when the great schools of Greek vase-painting had finished their careers. The Roman wares were copies of the costly and ornate vessels in gold and silver, onyx and murrhine, which adorned the sideboards or constituted the table service of princes and the wealthy. Perhaps the best

specimens of the art are the drinking cups, which are often skilfully moulded and are probably hand-finished. The body is firm and well fired and the relief ornament, which is often elegant, is clearly defined. The cups are covered with a rich lead glaze, the outside usually being in a deep transparent green and the inside in a fine raw siena tint. Altogether, they are pleasant, serviceable looking vessels, and such as no respectable Roman citizen need have been ashamed of. Of those, at least, where the subject of the relief ornament was not distinctly an incentive to excess, which in some instances was unquestionably its purport. Thus, in a handsome *cantharus* at the Louvre the relief ornament round the belly of the cup represents a dance of skeletons, the intention evidently being to suggest to the drinker the enjoyment of the present hour.* The well-known red Aretine pottery is evidence that carefully executed work of a substantial kind was made in the 1st century A.D., and the Tharros find in the British Museum shows that the green and yellow glazes held their ground as favourite colours, although covering barbarous ornament, up to the time of Justinian and Heraclius. But respecting the glazed wares of Greece, Syria, Asia Minor, and the islands of Rhodes and Cyprus, to which the first Byzantine pottery would probably have affinities, little more can be said than that their ornamentation was stamped or moulded and that the colours of their glazes were green and yellow. The corresponding wares in the present find are those included in figs. 1, 2, 4-10, and as their ornamental motives are those of early Christian art, they may, therefore,

* For an illustration and a learned notice of the cup see E. Pottier, *Revue Archéologique*, 1900, Vol. I. pp. 12-16. An analogous subject occurring on a silver *cantharus* in the Bosco Reale Treasure, which was buried in the eruption of Vesuvius (A.D. 79), furnishes evidence for the date of the object.

represent a primitive stage in Byzantine ceramic art, although it is, perhaps, desirable to wait for conclusive evidence before it can be positively asserted. Again, it is not at present known whether they are the best that the potters could produce: they may be merely what the Italians call *dozzinale* wares—cheap stuff sold by the dozen—and seeing the hasty character of their fabrication such is not unlikely to have been the case. Nor is it certain that the archaic style of their ornament is evidence of primitive manufacture, since the pottery of all countries contains popular types which have been maintained for centuries.

When the materials for a history of Byzantine pottery are eventually collected, it will not improbably be found that one of the more important factors influencing the nascent art came from that fertile source of so many artistic inventions—the Nile valley. The Egyptians were always accomplished ceramists. They belonged to a race that stood fast to the ideals of their ancient civilization, maintaining their artistic forms and methods with singular pertinacity. Hence when the ceramic arts of Greece and Italy were in the last stages of decrepitude, there were still potters in Egypt acquainted with the traditions of their past art, and in a genuine artistic spirit able to adapt their practice to new conditions. With what rare qualities of design, of refined colour and subtle execution they could inform their work in the IVth century may be seen in the cup at the British Museum, inscribed with the names of Constantine and the Empress Fausta. The technique presents affinities with the Naucratis wares of the Ptolemaic period, having the ornamentation incised and then filled in with tinted slips or pastes. It may, therefore, be supposed that the earlier technical methods were still in the IVth century known and practised in Egypt, possibly at Alexandria or in the Fayoum. In that case they would be familiar to the Greeks settled in those localities,

who, as enterprising traders recognizing the importance of the new capital as a commercial centre, would naturally forward samples of the Egyptian wares to their correspondents at Constantinople. Or the pottery may have reached the city as tribute, which Egypt paid the Emperor in kind. It is, however, immaterial by what agency Egyptian faïence reached the bazaars on the Bosporos; what one would desire to learn is the extent of its influence on the pottery works which were being established on its shores. The evidence is not pronounced in the present find, although it may, perhaps, be detected in the marbling of the incised pottery, which imitated in the commoner green and raw siena glazes the more refined tints of the Egyptian purples and blues. The illustration in Plate XXV. represents a fragment of a tankard or jug in Egyptian faïence of the Roman period, in which the highly conventionalized ornament is thus treated.

AMONGST the incidental gains to art history attendant on most ceramic finds is the identification of examples of the art whose derivation had previously been regarded as doubtful. In the majority of Museums there are pieces of this kind where the attributions are understood to be tentative and provisional, and whereon the label may have been changed more than once. There are some also so destitute of analogies to hitherto discovered wares that they are allowed to remain anonymous, with a note only of the places where they were found. Such is the case with the portion of a bowl in fig. 60, which is one of a small collection of fragments found at Theodosia, in the Crimea, and now at the Louvre. Its technique, colour and execution are in all respects analogous to the best potted fragments of the class in the Stamboul find. The body is light and thin yet firm and compact, the incised lines are sharply and freely cut,

emphasis being given to certain passages by the removal of the slip, as in the bird's wings. The subject is evidently one of the symbolical themes, after the manner of that in the Berlin bowl, wherein the Byzantines, perhaps, typified the eternal warfare between the principles of good and evil, the former in this instance being represented by the imperial eagle, who in finely designed action has thrown himself back to give impetus to the blow which will bruise the serpent's head.* An interesting feature in the treatment is the clever rendering of the archaic manner, for the Byzantine artists of the time were of course capable of portraying animals in naturalistic style, as

* For a further illustration of the Serpent myth in Byzantine pottery see an interesting study in the ceramic art of the period by the late lamented Dr. Wladimir de Bock, published in the *Mémoires de la Société nationale des Antiquaires de France*, Vol. LVI. 1897, entitled "*Poteries Vernissées du Caucase et de la Crimée.*" In this instance the combatants are a gryphon and a serpent, and as the gryphon in the art of antiquity was the emblem of Vigilance, he may be supposed on this occasion to stand for the good principle. Dr. Bock's study contains other illustrations of glazed pottery remains found on the Byzantine Chersonese and which he was inclined to believe might represent the ceramic art of those regions in the Middle Ages. At the same time he admitted their possible Byzantine origin, remarking that the question could only be decided by the results of future excavations at Constantinople or its neighbourhood. I have not seen the originals of Dr. Bock's illustrations and therefore can only speak of them under reserve; with one exception, however, they all appear to belong to types of which examples are in the present find. The learned Doctor must have been aware that the inhabitants of the ports on the Cimmerian Bosphoros were buyers of Athenian pottery in classic times, and there do not appear to be any valid reasons for supposing they would not have continued to purchase their ornamental pottery from the Greek merchants trading in the Black Sea in the Byzantine period. Another interesting series of illustrations of the glazed faïence found in the Crimea is given in an erudite treatise by Dr. E. von Stern entitled "*Theodosia und seine Keramik,*" published in *Das Museum*, Lief. III. 1906. In this instance the nicely coloured illustrations leave little doubt that they include several examples of the types in the Stamboul find.

exemplified in the above mentioned VIth century animal drawing in the Vienna Dioscorides Codex. Yet they, and likewise the Oriental potters, preferred to retain the archaic manner in their animal drawing well into the XVth century—close upon the time when both the Christian and Moslem ceramic arts were beginning to lose their higher qualities of decorative design. Another instance of a probable example of early Byzantine ceramic art occurs also at the Louvre—fig. 59—and is included in the magnificent collection of Ionian Greek art excavated at Myrina by MM. Pottier and Reinach. On comparing it with the left-hand fragment in fig. 22 it is seen that the ornamental motive in each case is the same. Both are archaic, the execution in the cup being the finer, the clay also is whiter and the glaze more delicate, but which need not forbid its Byzantine origin. A few other glazed objects were found at Myrina, one or two belonging to the late classic time, and at least one subsequent to the foundation of Constantinople. (An illustration of this bowl is given in Appendix Plate III. fig. 7, in the previously mentioned work on the Godman Collection by the present writer.) But although Byzantine in style it is possible that both objects were made at Myrina, which had evidently been an important pottery centre in classic times and where the art may have been continued even into the mediæval period. The only non-Byzantine example of a technique similar to the Myrina cup, yet Byzantine in design, of which I am aware is a rather elegant bottle-shaped *oinochoe* which came from Smyrna (not far distant from Myrina), and is now in the British Museum.*

The specimens of early wares at the British Museum showing

* For its illustration see "The Oriental Influence on Italian Maiolica," fig. I. by the present writer.

analogies with the technique exemplified in the present find are a couple of pieces in the Italian Maiolica section of the Ceramic Gallery and illustrated in figs. 57 and 58. The former is a well preserved bowl in a shape of which there were several examples in the find, being also similarly formed at the foot and having the exterior in the same powerful golden green glaze covering a white slip. Likewise the same kind of marbled ornament on a white ground was found on fragments which had evidently belonged to bowls or basins, the marbling also being on the insides of the vessels, hence: as these peculiarities are not, so far as I am aware, found on any other known early wares, the Byzantine origin of the vessel is, to say the least, not improbable. The second instance is the basin—fig. 58—found at Taranto towards the end of the last century, in excavations made for the enlargement of the naval arsenal on the shore of the *Mare Piccolo*, and which yielded specimens of Greek, Roman and Mediæval art. The surface of the vessel, which in places shows the effect of its long contact with moist earth, is marbled both inside and out, and must formerly have been covered with a bright glassy glaze. The late Sir Wollaston Franks stated that this was the first example of the particular ware that he had seen, which, considering his wide knowledge of ceramic art, is evidence of its extreme rarity. The presence of a few fragments in the find of precisely the same kind can hardly be put forth as a proof of its Byzantine fabrication, but taking into consideration its shape, the nature of its material, and its technical quality, here again such derivation is not improbable. In the case of the two bowls in figs. 61 and 62, from the Museum at Ravenna—the city in all Italy where relics of Byzantine art are likely to be found—stronger presumptive evidence of their locality of fabrication can scarcely be desired, seeing that on all points of manufacture and ornamentation they agree with examples of the

same class in the find. The bowls were formerly incrustated in an outside wall of the ancient church of S. Nicolo at Ravenna, whence they were removed by a priest at the time the church was dismantled by the French during the invasion of Italy by the army of Napoleon I.

THE relationship of Byzantine art generally to that of Europe and the near East during the Middle Ages has been the subject of frequent, and sometimes even heated controversy amongst the writers on art history. It is, indeed, one of those root-problems, highly provocative to disputation on matters of taste, local patriotism and other such burning topics, but towards whose solution the authentic available evidence is all too slight. Yet for the student who would trace the course of those arts, the right understanding of their relationship to that evolved at Constantinople possesses an interest which is other than academic, since much in their early history will always remain obscure so long as the relationship is still undetermined. As to the relationships of their respective ceramic arts, if they have not yet been the subject of discussion it is simply because there has hitherto been little that was tangible to discuss. It is true that certain examples of Italian, Persian and other Oriental wares have been supposed to show a Byzantine influence, and the inference has, perhaps, been well founded. Still, so long as actual specimens of Byzantine pottery were unknown the assertion was only a statement of opinion, and it is not impossible that reasons seemingly of equal validity might have been advanced, in perfect good faith, to support a directly opposite theory. Now, however, that such specimens are found the question has entered upon a new phase, and one which it may be hoped will eventually lead to its being brought within the range

of practical investigation. On the present occasion, however, it is not proposed to consider more than a few analogies of minor ornamental motives, leaving untouched the larger matters of style in design, quality in colour schemes and technical procedure, for which the present find does not offer sufficient positive evidence.

The details in question will be found in the simpler ornamental motives on Byzantine pottery which in their origin possibly all stood for sacred symbols, possessing even magical powers, but this significance, except in the case of the Cross, may have been forgotten before the motives were disused. Yet, perhaps some nebulous traditions of their former intention still haunted the popular imagination. The public expected to find them on its pottery, and the potters were instinctively aware that in matters of domestic art their customers, in the long run, will always prefer the old familiar forms. Be that as it may, it is seen upon examination that certain motives, slightly varied, are several times repeated in the illustrations, hence it may be inferred they were amongst the ordinary types of ornament current in the potteries of Constantinople, and therefore would be accepted as models worthy of imitation in places where the art was in a more primitive stage. One of the most frequent of these motives is, naturally, the Greek Cross, illustrated in fig. 8, and which under its particular form is reproduced in the pottery of Christian Italy (fig. 65) and Moslem Persia (fig. 78). Another often repeated type is a floral motive resembling a conventional lily, trefoil at the top and terminating in a point at its lower extremity. It is exemplified, with trifling modifications, in figs. 21, 25, 27, 45. The corresponding adaptations here given are for Italy figs. 64, 73, and 76, if the last is proved to be Italian, and for Persia figs. 78 and 79. This floral motive appears to have been employed in Byzantine ceramic ornamentation both as an

adjunct to a more elaborate design, as in the above instances, and also to enrich the ground, much the same as spirals and dots were employed for a like purpose by the early Persian vase painters—see fig. 3. The motive is well known in early Italian Maiolica, being found on vessels of all shapes, but usually in its more symmetrical form, as in fig. 64. That it was also well known to the Persians is evinced by the important place it occupies in the decoration of figs. 78 and 79, although the arrangement in combination with the Greek Cross was not their invention. It is found filling the space between the limbs of the cross in somewhat similar fashion in early Byzantine sculpture, as in sarcophagi at St. Apollinare in Classe, also pictorially in Byzantine illuminated codices, and probably it likewise occupied the same place in the gold and silver jewelled liturgical *pateræ*, from which the present examples are most likely copied.

Another illustration of an Italian adaptation of a Byzantine method of ornamentation occurs in the ancient Campanile *bacino* in fig. 68. The original is still *in situ* and along with figs. 64–67 have been supposed by some of the Italian archæologists to whom they are known to be of Byzantine fabrication. Standing high aloft, sun-baked and storm-beaten, their ornamentation is but faintly to be distinguished from below and their technique not at all. It was only on close inspection, by means of ladders, that an able Italian draughtsman and vase-painter (who obligingly undertook to copy them for the present publication) discovered they were tin-glazed, and their technique in all respects that of Italian Maiolica. Hence they cannot be the *bacini* originally set in the walls, but are the restoration of a later period and which could hardly be earlier than the XIVth century. They are not unlikely to have been free copies of the originals, which may have dated from the VIIth century. With respect to the *bacini* in figs. 66 and 67, it is scarcely necessary to

remark that the ornamental motives in both instances are common in Byzantine art. Fig. 66 has indeed an older pedigree, being found, as the student of Greek ceramic art will remember, on the black and red vases, usually as a device on shields. In Oriental pottery it is more freely rendered, as in the beautiful basin at the British Museum found at the neeropolis of El Azam, in the desert behind Assiout, Upper Egypt: also a similar basin forms the centre of one of the mosaie panels in the XIIIth century pulpit of the church of S. Giovanni at Ravello (for illustrations see "The Albarello," fig. 115, by the writer). In the fragments of marbled ornamentation belonging to the Stamboul find the blue veining, as before stated, only slightly covers the ground, but seeing that it was a favourite method of ornamentation it is likely to have been executed in a variety of manners. The earliest example of the style known to the writer is on a small bowl found near Ferrara, and which may either be of Byzantine or Italian fabrication: it is scaled and in a damaged state, the blue marbling, however, which covers the ground is plainly perceptible. A good example of the ware of a later period—possibly of the XVth century—is seen in a *scodello* at the British Museum, and is labelled "Padua" (see fig. 69), which was a pottery centre where the Byzantine influence was strongly pronounced. A further illustration of the same influence on an Italian *boccale* is shown on Plate XXIII., wherein the shape and colour of the vessel are reminiscent of the enamelled Venetian liturgical vases which were essentially Byzantine in character. The illustration on Plate XXIV. represents a *boccale* which evidently also belongs to the Paduan School, and shows an example of the single colour glaze found on some of the Byzantine fragments. Both pieces belonged to the late Prof. F. Argnani, who assigned the former to the XVth and the latter to the XVIth century. The numerous instances of green glaze amongst the fragments,

suggests that it was a popular colour in Byzantine faïence, although whether the spirit of partizanship in the factions of the Greens and the Blues was displayed also in the colours of their household pottery has not been recorded. Yet seeing that in Italy the Guelfs and the Ghibellines affirmed their party allegiance by the fashion of their silver drinking cups—plain or figured—it may be so. The above instances of relationship are adduced merely to show that within the limited range of a few objects fortuitously collected such examples may be found, but it may be expected that others, vastly more important, will reward carefully organized research in the future.

Twenty years ago the proposal to disturb the sacred soil of Stamboul for purposes of artistic research would have been scouted as at once impious and absurd. Times, however, have changed at the Turkish capital. The Seraglio now boasts its Museum, which is other than the old Repository of Antiquities, and the exhibition of masterpieces of Greek sculpture so far from having exercised any baleful influence on the followers of the Prophet, is acknowledged to be a valuable auxiliary to the adjoining very promising school of art. An esteemed correspondent has informed me that the authorities lately sent an agent to inspect and report upon the excavations at Rakka, in Syria, where a few years ago the remains of extensive mediæval pottery works were discovered by some Arabs, and have, probably, already been cleared out by them. The official action rather recalls the proverbial precaution of shutting the stable door after the steed was stolen. Still, the intention was praiseworthy, since in the interest of art-history it is undesirable that the search for objects of past arts should be left in the hands of the "Oriental nomad," who when selling the wares he may have found can never be trusted to state the place or the circumstances under which they were discovered. In numerous cases, however,

the Turkish authorities have succeeded in securing admirable specimens of Greek art, which are now in the Seraglio Museum. So that, on the whole, the prospects of excavations being prosecuted at Constantinople and its environs are distinctly brighter than they were formerly.

A few words will suffice to explain the intention of the remaining illustrations of early Italian and other pottery presenting analogies to some of the ornamental motives in the Byzantine wares. Thus fig. 74 is a typical example of Paduan adaptation of Byzantine practice in incised wares where the ornament is left in relief by the removal of the slip covering the body. It reproduces in faïence the low relief ornament on the sarcophagi and other decorative marble slabs, on some of which this motive is found. Fig. 73 shows a medallion on a Faventine *boccale* wherein the general design and the separate motives are Byzantine, but arranged with a certain formal grace characteristic of Italian early *quattrocento* art. Pretty much the same may be said of figs. 71 and 72, which from the thickness of the body, the scaling of the glaze, due to imperfect firing, and the general primitive technique, indicate the pieces to be of a very early date. Fig. 71 is a good illustration of the charming rendering of a graceful theme by conventional design, and which could not be accomplished in vase painting by naturalistic treatment. It is the attempt to render by conventional lines and tints those nature pictures which the early Italian poets painted in words, as Dante in his immortal "*La lodoletta che in aere si spazia.*" Figs. 76 and 77 represent the only specimens of what may possibly be Byzantine pottery now remaining in the Greek Monastery founded by St. Nilo at Grotta Ferrata, in the year 1004. The Rev. Father Sofronio Gassisi, the courteous Keeper of the Museum, informed me that the pieces were found

within the precincts of the Monastery, in the ground near the stately and venerable Campanile; it is therefore possible they were once incrustated in its walls. There are still some few of the old *bacini* existing in the tower, and one sees places whence others have fallen, but whether those still in the walls date from the XIth century can only be determined after careful examination of their design and technique, which, of course, is not possible from the ground below. It is recorded that the monastery buildings were in a ruinous condition at the end of the XVth century, before the sweeping change made by Pope Julius II, who practically converted the Abbey into a fortress. The Campanile may also have then been restored and the *bacini* renewed, but in any case the bowls here illustrated are earlier than the time of Julius II, supposing them to be Italian; there seems, however, to be nothing in their technique or ornamentation incompatible with their being Byzantine, since it is tolerably certain that Byzantine pottery was in use at the Monastery in the XIth century and after. Or again, as the Basilian monks always cultivated the arts of design, they may have established works for the fabrication of artistic pottery at the Monastery itself, in which case the decorative motives on the wares would naturally have affinities with the style of ornamentation prevailing at Constantinople. Instances of confronted birds occur in the pottery of antiquity, also, in Persian Mediæval wares the motive is found on XIIIth century lustred ware, as in a fragment at the British Museum (see the Godman Collection, Plate XXI.). Again, in Syrian pottery may be cited a tile at South Kensington of about the same date (see "The Oriental Influence on Italian Maiolica," fig. 21), but in none of these is the "floral motive," which occupies a prominent place in fig. 76, combined with the birds. I do not recall an example in Oriental

ceramic art of the complicated and extravagant arrangement of confronted birds like those in fig. 77, although one occasionally comes across somewhat similar ornamental motives in Byzantine illuminated codices, and as the Basilian monks were famous illuminators this particular arrangement may be the invention of some erratic genius belonging to the fraternity.

But for the ornamental letter painted inside the Ravenna *scodello* in fig. 70, one might have been in doubt whether it was not of Byzantine importation. Its chief interest arises from the suggestion that the Italian fashion of painting an initial letter in the centre of a bowl was an adaptation of the Byzantine method of incising one in the same place, see figs. 11-15. On the Italian wares the letters are the initials of the persons for whom the vessels were made*; it has been supposed in the case of the Byzantine wares they stood for the names of the potters. The customary and appropriate place for the potter's mark is beneath the foot of the vase, although it is occasionally found on the inside or outside of classical and Aretine vases, but occupying a subordinate position amongst their ornamentation. Sig. Andrea Zoli, Director of the Classense Library, Ravenna, informed me that comparing the **M** with others in early XIIIth century documents in his library, he thought it would be of that time. Fig. 75 is the only instance of vase work found in the *Sancta Sanctorum*. In all that wealth of imaginative design, wrought in rare and precious materials, it is perhaps the least costly object in the collection; yet from the excellent quality of its fabrication it seems nowise out of place. Touching and attractive in its unpretending simplicity, it strikes no discordant note in the general harmony of those masterpieces of Christian art. There

* See F. Argnani, *Ceramiche e Maioliche Arcaiche Faentine*, 1903, Plates V. and XIX. The original of the latter is now in S. Kensington Museum.

can be little doubt that like the other objects it is of Eastern derivation and of an early period*. The shape is that of the little unguent vases in white or, more rarely, claret coloured glass, which are usually labelled "late Roman" and "Syrian"; specimens have also been found in Egypt along with so-called Coptic remains. The simple ornamentation resembles in character that on the faïence found by Wood at Ephesus, when excavating on the site of the ruins of the Temple of Diana. In that case, however, the ware is of a commoner kind, having a red body covered with a slip; consequently its surface has none of the pearly tones of the present object, neither have the passages of manganese and rich floating green their same caressing quality. It may be fairly assumed that the Ephesus vases were of local fabrication, or, at least, from a Lydian pottery. But it needs stronger proof than this possible analogy in the manner of ornamentation to assert that the little vase is of Ephesian fabrication. At present, like certain other interesting pieces, it stands alone, and so must remain anonymous until other examples of its fellows have been discovered and identified.

If the cases in the great National Museum where the student might expect to see specimens of Byzantine ceramic art are still untenanted, at least in those devoted to the display of the other forms of Byzantine art, he will find much representing its finer achievement. It is mainly from these sources that the materials for the foregoing all too imperfect notes have been collected. I beg, therefore, to offer my grateful thanks to the Authorities of

* I regret the repetition of the phrase "early period" in these pages, but where the evidence as to date is either non-existent, or so vague as to require constant qualification, it seems preferable to employ a conventional formula rather than fatigue the reader by the discussion of what in the present state of our knowledge can be little more than mere guessing.

the various Museums for facilities afforded in studying the objects under their charge, and especially to the very Rev. P. Franz Ehrle, Prefect of the Vatican Library, to Dr. Bartolomeo Nogaro, and to Barone Rodolfo Kanzler, Director of the Vatican Museum of Christian Art. I have much pleasure in again expressing my obligation to Mr. F. Du Cane Godman, F.R.S., for kindly permitting me to copy his beautiful Persian bowl. Likewise, I am much indebted to M. E. Pottier, Conservator of the Greek Antiquities at the Louvre, and to Mr. C. H. Read, Keeper of the Mediæval Antiquities at the British Museum, for valuable assistance received when making studies of the objects in their respective Departments. H. W.

LIST OF ILLUSTRATIONS.

LIST OF ILLUSTRATIONS.*

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Fig. 2.—FRAGMENT. The inside of a bowl: hollow foot. Whitish body: pale yellow lead glaze; unglazed on outside. Ornament, a Gryphon stamped in relief, portions being indistinct and merged in the ground. H. 9 cm. Dr. F. R. Martin.

PLATE II.

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Kaiser Friedrich Museum, Berlin.

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South Kensington Museum.

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Kaiser Friedrich Museum, Berlin.

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Fig. 25.—BOWL. Red body : pale yellow glaze. Ornament, incised and tinted green and raw siena. D. 15 cm.

South Kensington Museum.

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South Kensington Museum.

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Fig. 30.—TWO FRAGMENTS. Hard red body: deep yellowish glaze. Ornament, incised. H. 8 cm.

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South Kensington Museum.

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South Kensington Museum.

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PLATE XVII.

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PLATE XVIII.

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PLATE XIX.

Fig. 48.—FRAGMENT. A portion of a bowl. Red body: vitreous glaze on white slip. Ornament, painted in black and cobalt. Outside, scroll-work in black. L. 22 cm.

Fig. 49.—FRAGMENT. A portion of a bowl. Red body: vitreous glaze on white slip. Ornament, painted in black and blue. Outside, green band. H. 18 cm.

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Fig. 50.—FRAGMENT. A portion of a bowl. Red body: vitreous glaze on white slip. Ornament, outlined in black, painted in deep cobalt. Outside, scroll-work. H. 15 cm.

Fig. 51.—FRAGMENT. A portion of a bowl. Red body: vitreous glaze on white slip. Ornament, outlined in black, painted in deep cobalt. H. 18 cm.

PLATE XXI.

Fig. 52.—**BOWL.** A large piece is missing. Red body : vitreous glaze on white slip ; hollow foot. Ornament, painted on the inside in dark blue, on the outside in green lines. D. 135 mm.

South Kensington Museum.

PLATE XXII.

Fig. 53.—**FRAGMENT.** The inside of a bowl. Pale red body ; lead glaze over white slip. Incised ornament, marbled in yellow, manganese, and greenish grey. The outside in yellow glaze. Paduan. XVth century. For spirals on the background, see Fig. 48. H. 10 cm.

Henry Wallis.

PLATE XXIII.

Fig. 54.—**EWER** (partly restored). Pale red body covered with white slip ; marbled in blue. A shield of arms at the base of spout, the blasonry incised. Paduan. XVth century. H. 21 cm.

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Fig. 55.—**EWER.** Pale red body covered with white slip. Deep green lead glaze. Paduan. XVIth century. H. 20 cm.

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PLATE XXVI.

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British Museum.

Fig. 58.—**BASIN :** on a slightly raised hollow foot. Pale red body : warm toned lead glaze. Ornament, inside and outside marbled in red, olive-green, brown, and yellowish white. Abraded and the glaze has lost its polish. Found at Taranto. D. 21 cm., H. 87 mm.

British Museum.

PLATE XXVII.

Fig. 59.—CUP. White body : pale greenish-yellow lead glaze. Ornament, incised. Compare with Fig. 22. See E. Pottier and S. Reinach. *La Nécropole de Myrina*. 1887. Tome I. p. 238. Found at Myrina. H. 8 cm., D. 10 cm. **Musée du Louvre.**

Fig. 60.—FRAGMENT. Red body, hard and thin, covered with white slip. Rich greenish-grey lead glaze on inside ; green glaze on outside where it covers slip, a rich chocolate where it covers the body. Ornament, incised. Found at Theodosia. H. 9 cm.

Musée du Louvre.

PLATE XXVIII.

Fig. 61.—BASIN. Red body : pale yellow glaze. Ornament, incised and tinted in places raw siena and green. This and Fig. 43 were incrustated in the W. front of the church S. Nicolò at Ravenna. D. 16 cm., H. 7 cm. **Archæological Museum, Ravenna.**

Fig. 62.—BASIN. Red body : pale yellow glaze. Ornament, incised and tinted raw siena and green. From the church of S. Nicolò, Ravenna. D. 16 cm., H. 75 mm.

Archæological Museum, Ravenna.

PLATE XXIX.

Fig. 63.—FRAGMENT. The centre of a bowl. Pale red body : yellowish glaze. Ornament, incised and marbled green and raw siena. H. 16 cm. **Archæological Museum, Ravenna.**

Fig. 64.—BOWL. Maiolica. Buff body : stanniferous glaze. Ornament, outlined in black and painted, for the centre flower in pale yellow, the rest in emerald-green, on white ground; the wavy line is in cobalt. D. 45 cm., depth 12 cm.

PLATE XXX.

Fig. 65.—BOWL. Maiolica. Buff body : stanniferous glaze. Ornament, outlined in black and painted in emerald-green on white ground. D. 28 cm., depth 7 cm.

Fig. 66.—BOWL. Maiolica. Buff body : stanniferous glaze. Ornament, outlined in black and painted in emerald-green for the centre, the rest yellow, on white ground. D. 28 cm., depth 7 cm.

PLATE XXXI.

Fig. 67.—BOWL. Maiolica. Buff body : stanniferous glaze. Ornament, outlined in black and painted deep manganese, on white ground. D. 45 cm., depth 12 cm.

Fig. 68.—BOWL. Maiolica. Buff body : stanniferous glaze. Ornament, marbled in blue, with black touches. D. 45 cm., depth 12 cm.

PLATE XXXII.

Fig. 69.—BOWL. Mezza Maiolica. Red body covered with a white slip. Transparent lead glaze : marbled in blue. Paduan. D. 115 mm.

British Museum.

Fig. 70.—FRAGMENT (portion of a two-handled *scodello*). Mezza Maiolica. Buff body ; inside covered with a white slip ; pale yellow lead glaze. Flat foot. Ornament, an M painted in black with six fleurons in black and copper-green. Found at Ravenna. XIIIth century (?). H. 55 mm.

Henry Wallis.

PLATE XXXIII.

Fig. 71.—FLAT DISH, with small handle (restored). Mezza Maiolica. Pale buff body covered with white slip : transparent glaze. Ornament, outlined in manganese and painted in blue, pale green, pale yellow, and black on the inside. The outside plain but showing traces of the pink glaze, as in Fig. 72. Found in same excavation as Fig. 72. Early XVth century (?). D. 20 cm.

Henry Wallis.

Fig. 72.—BOWL (restored). Mezza Maiolica. Pale buff body covered with white slip : transparent glaze. Ornament, painted in blue on the inside. The outside is plain but covered with a pink glaze of the same tint as that on the outside of dishes found in excavations at the Castle of St. Angelo, Rome. Found in excavation for building purposes at Florence. Early XVth century (?). D. 23 cm.

Henry Wallis.

PLATE XXXIV.

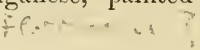
Fig. 73.—BOCCALE (restored). Maiolica. Buff body : tin glaze. Ornament outlined in manganese, painted in blue. Faventine. XVth century. H. 20 cm.  Henry Wallis.

Fig. 74.—FRAGMENT. Mezza Maiolica. Palish red body covered with white slip: pale yellow lead glaze. Ornament, incised and with the slip cut away so as to leave the design in relief; slightly marbled in green on the inside. The glaze covers the hollow foot. Paduan. H. 11 cm. Henry Wallis.

PLATE XXXV.

Fig. 75.—UNGUENT VASE. White body : pale greenish-grey lead glaze on outside, inside yellowish grey. Ornament, boldly drawn vertical lines on the belly in manganese, between them thick blots of rich green which have run in the firing. Well potted, thin sides, light in weight: the lines of the string with which the jar was cut from the wheel are seen on the flat foot. Found with the other objects of the *Sancta Sanctorum* in the ancient church, formerly the chapel of the old Lateran palace, at Rome. H. 8 cm.

Vatican Museum of Christian Art.

PLATE XXXVI.

Fig. 76.—PART OF A BOWL. Pale red body covered with white slip: transparent glaze on inside, unglazed on outside, except at the edge, where the glaze from inside has run over. Ornament, outlined in manganese, painted, for the birds' bodies and wings and the "floral motive," in pale green. The body is thin and light; the hollow foot is pierced with a hole. D. 16 cm.

Monastery Museum, Grotta Ferrata.

Fig. 77.—PART OF A BOWL. Pale buff body covered with white slip: transparent glaze. Ornament, on inside outlined in manganese, painted in green and yellow. The body is thin and light; the hollow foot is pierced with two holes. D. 25 cm.

Monastery Museum, Grotta Ferrata.

PLATE XXXVII.

Fig. 78.—BOWL. White body covered with a deep blue glaze inside and outside. Ornament, on the inside outlined in white; red bands bordering the cross and the “floral motives” in the spaces between the limbs of the cross; red rim, beneath it a black band. Within the red borders of the cross and “floral motives” squares of gold and small scroll-work in white. Outside, vertical lines in red and white. Persian. D. 17 cm. **British Museum.**

PLATE XXXVIII.

Fig. 79.—BOWL. White body covered with a transparent glaze inside and outside. Ornament, on the inside outlined in dark lines; palish-orange bands bordering the cross and “floral motives.” Within the border the cross is painted dark blue, on which are squares of gold and small scroll-work in white: the ornament within the “floral motives” is outlined in dark colour with traces of gold squares. Outside, dark vertical lines. The surface of the vessel is covered with a slight iridescence, acquired from being buried in the earth. Persian. D. 19 cm. **Mr. F. Du Cane Godman.**

PLATE XXXIX.

Fig. 80.—FRAGMENT. The inside of a bowl. Light red body: yellow glaze, brown where the slip is cut away; green on outside. Ornament, incised. From Pergamon. H. 92 mm.

Kaiser Friedrich Museum, Berlin.

Fig. 81.—FRAGMENT. The inside of a bowl. Yellowish body: warm yellow glaze. Ornament, incised. From Pergamon. H. 102 mm.

Kaiser Friedrich Museum, Berlin.

Fig. 82.—FRAGMENT. The inside of a bowl. Red body: yellow glaze. Ornament, incised. L. 77 mm.

Kaiser Friedrich Museum, Berlin

PLATE XL.

Fig. 83.—FRAGMENT, part of large bowl or dish. White body covered with a deep turquoise glaze inside and outside, except at the hollow foot. Ornament, painted in black under the glaze: on the outside two lines near the foot, above vertical lines. Egyptian. Found at Fostat. Compare with Fig. 46. H. 15 cm.

Henry Wallis.

PLATE XLI.

Fig. 84.—FRAGMENT, part of a large bowl. White body covered with a transparent glaze inside and outside, except at the hollow foot. Ornament, on inside outlined in black, painted on the body of the bird in turquoise blue, the dots in the circles and the ground of the motive behind the wing in cobalt blue: on the outside a band near the foot with vertical lines in black above it. Syrian. Found at Fostat. A typical example of highly conventional bird design on Syrian pottery. The same ware as the well-known, so-called Siculo-Arab vases at S. Kensington. H. 14 cm.

Henry Wallis.

ILLUSTRATIONS.

Fig. 1.



Fig. 2.



Fig 3.

of the 14th century



Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.



Fig. 9.



Fig. 10.



Fig. 11.



Fig. 12.



Fig. 13.



Fig. 14.



Fig. 15.



Fig. 16.



Fig. 17.



Fig. 18.

London W. M. G. 726, 1905

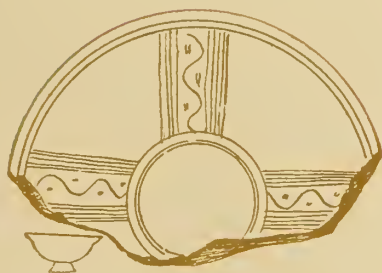


Fig. 19.



Fig. 20.



Fig. 21



Fig. 22.



Fig. 23.



Fig. 24.



Fig. 27.



Fig. 28.



Fig. 29.



Fig. 30.



Fig. 31.



Fig. 32.



Fig. 33.



Fig. 34.



Fig. 35.



Fig. 36.

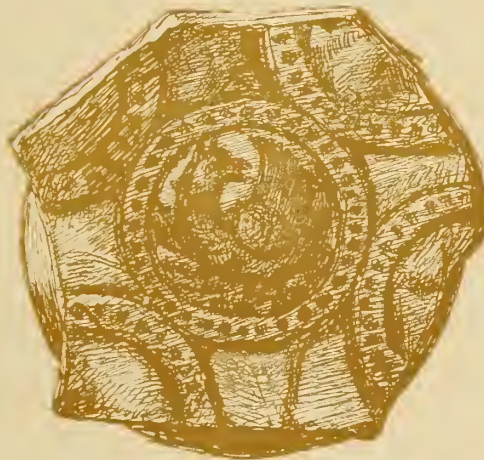


Fig. 37.



Fig. 38.



L. 11. 17

J. 11. 17

From the collection of the British Museum

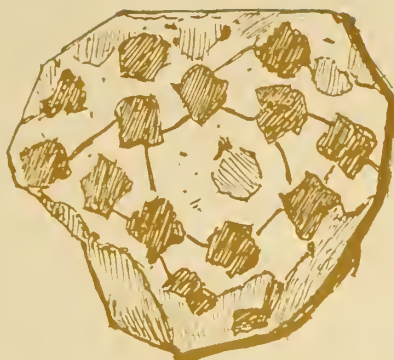


Fig. 40.



Fig. 41.



Fig. 42



Fig. 43



Fig. 44.



Fig. 45



Fig. 46.

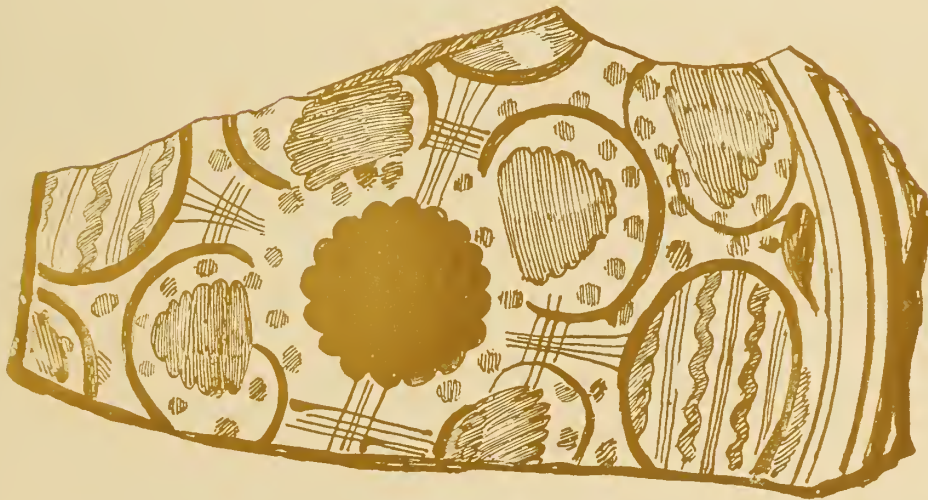


Fig. 47.



Fig. 48.



Fig. 49

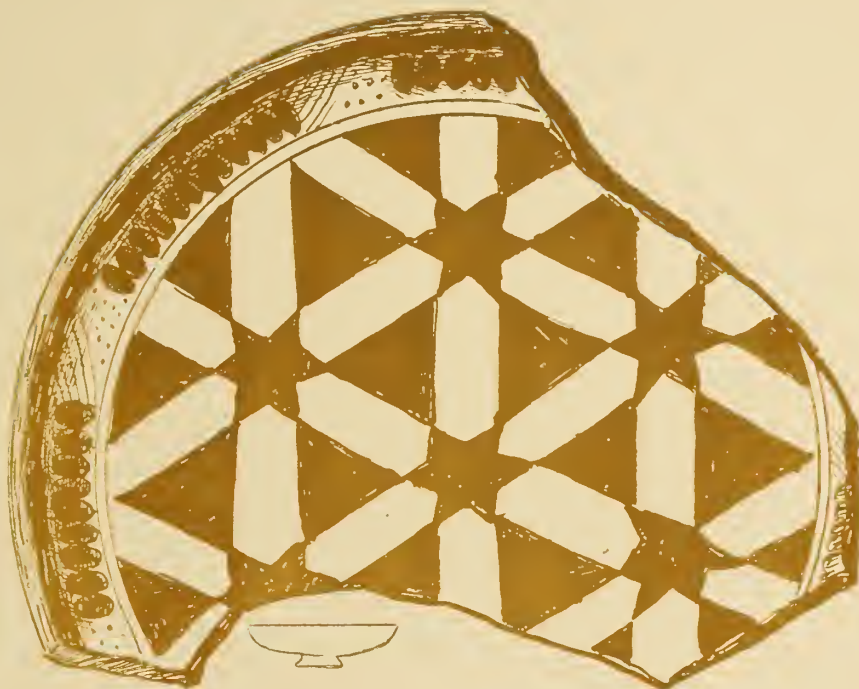


Fig. 50.



Fig. 51.





Fig. 52.

syn. ?



Fig. 53.



Fig. 54.



Fig. 55.



Fig. 56.



Fig. 57.

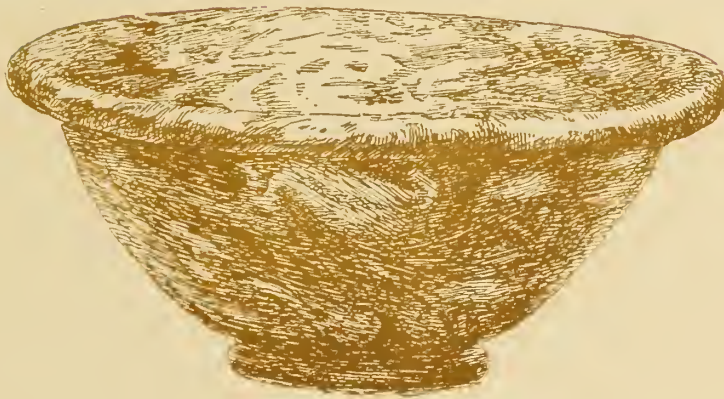


Fig. 58.



Fig. 59.



Fig. 60.

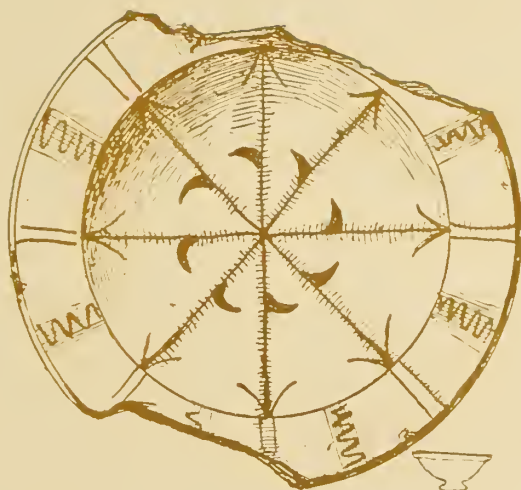


Fig. 61.

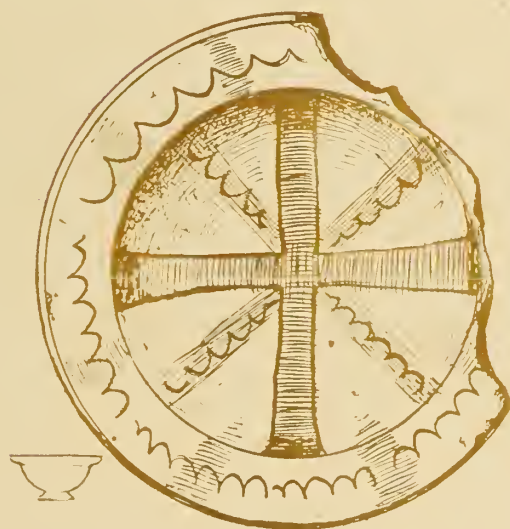


Fig. 62.



Fig. 63.



Fig. 64.

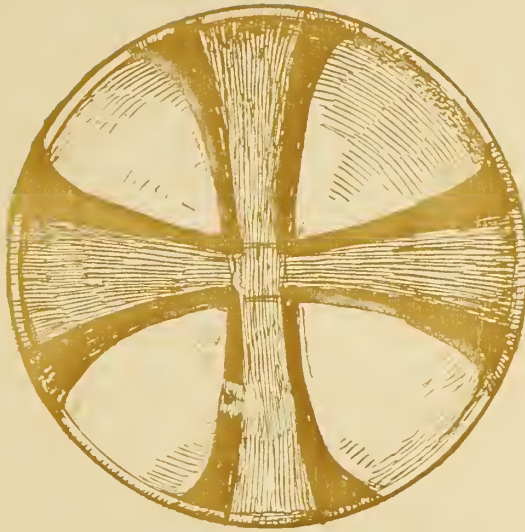


Fig. 65.

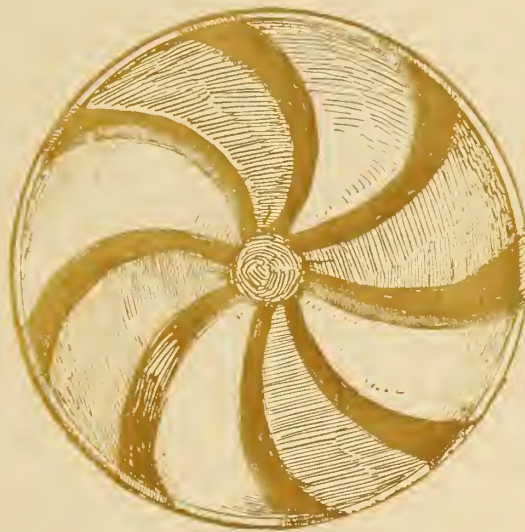


Fig. 66.



Fig. 67.



Fig. 68.



Fig. 69.

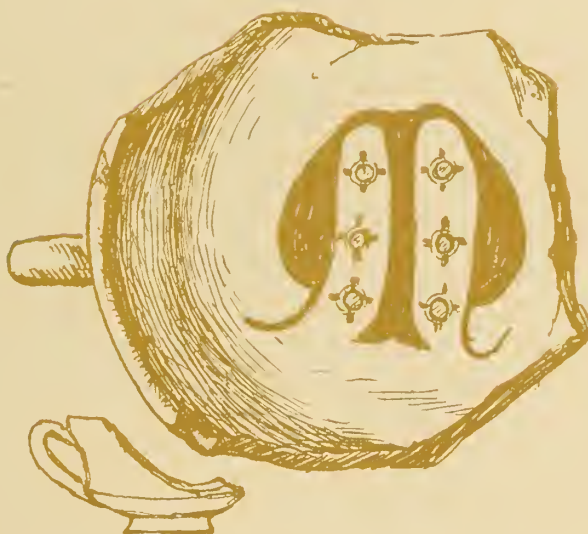


Fig. 70.



Fig. 71.



Fig. 72.





Fig. 73



Fig. 74



Fig. 75.

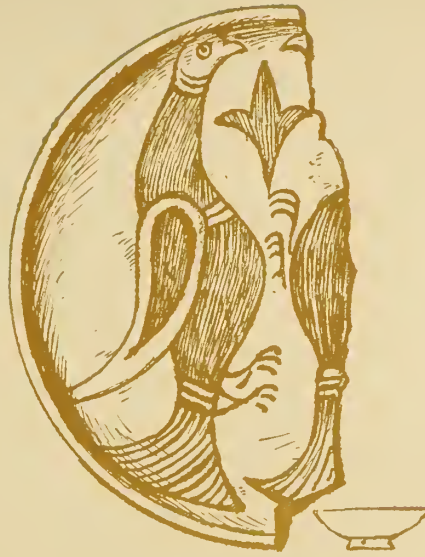


Fig. 76.



Fig. 77.

9. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



Fig. 78.



Fig. 79.

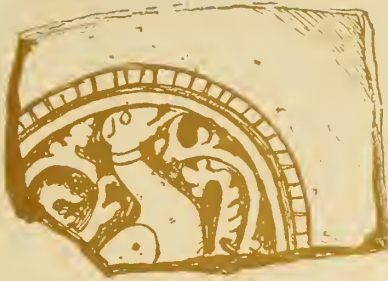


Fig. 80.



Fig. 81.



Fig. 82.



Fig. 83.



Fig. 84.



664 — Byzantine ceramic art. Notes on
examples of byzantine pottery recently
found at Constantinople. London 1907.
28, 12 S. u. 41 Taf., von denen einige in
Farblichtdruck. OHLwd. 95,—

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